LIBRARY OF CONGRESS
Information Bulletin

Vol. 70, No. 3
March 2011

COAST to COAST

THE FEDERAL THEATRE PROJECT 1935–1939

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JAMES H. BILLINGTON
Librarian of Congress

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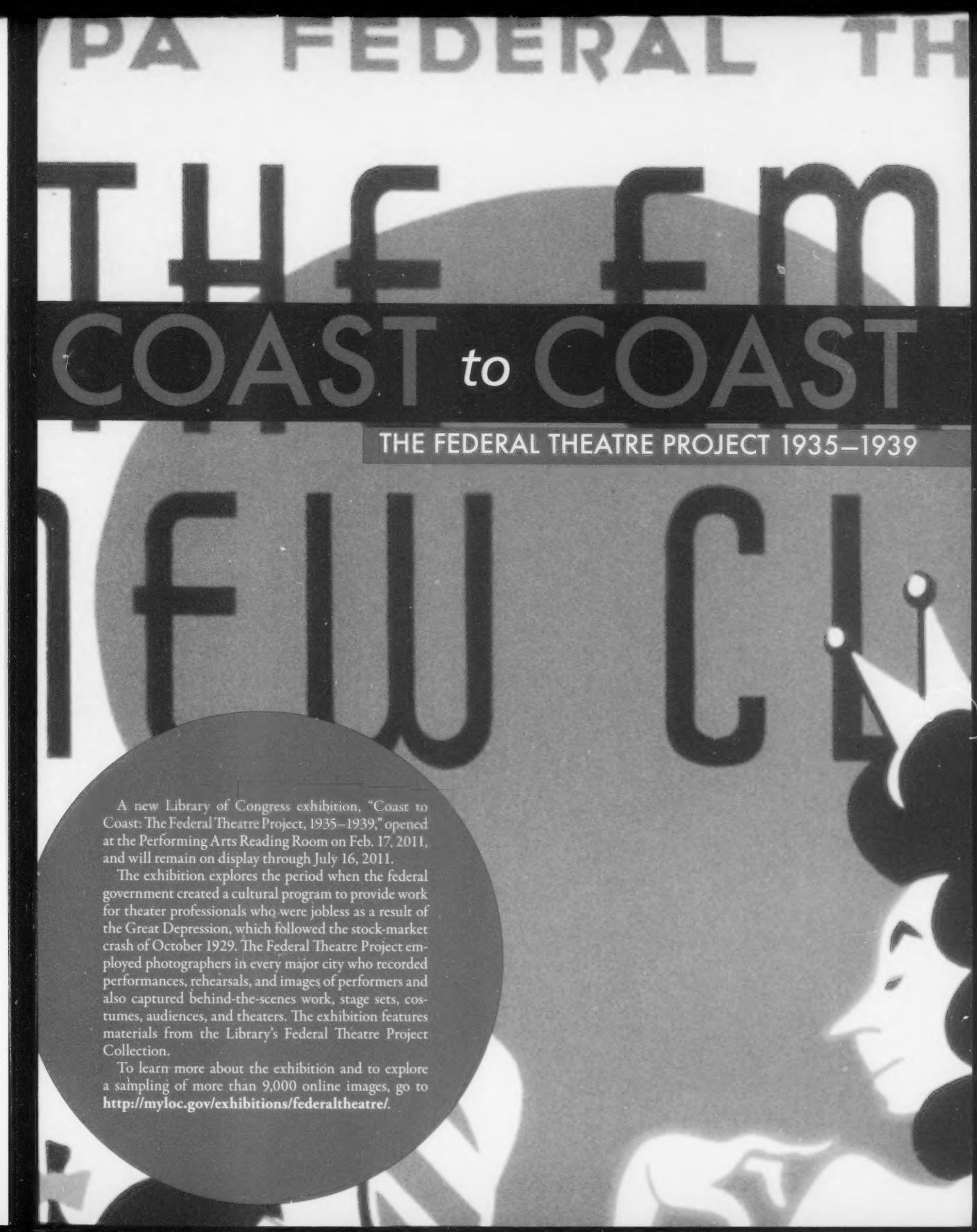
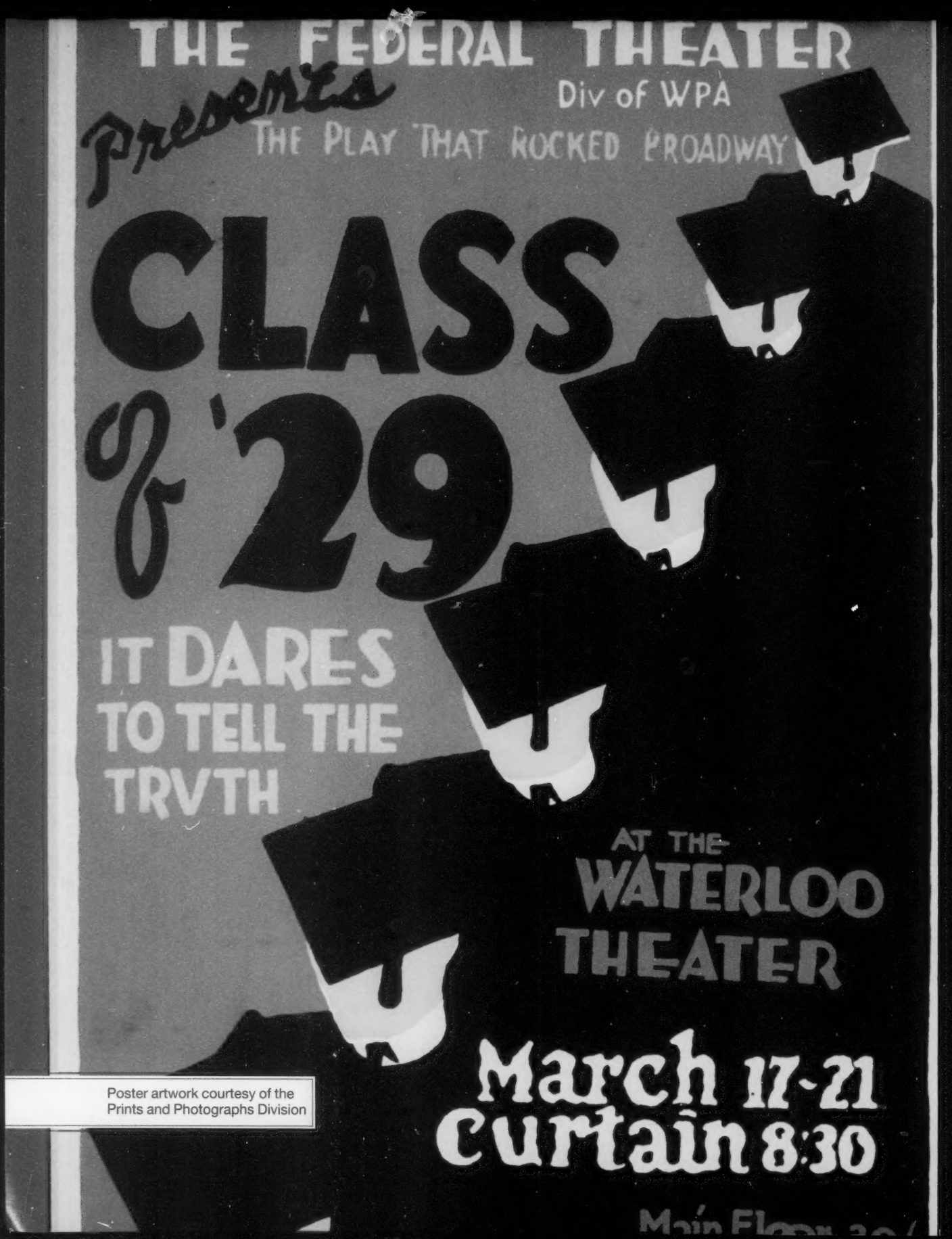


A new Library of Congress exhibition, "Coast to Coast: The Federal Theatre Project, 1935–1939," opened at the Performing Arts Reading Room on Feb. 17, 2011, and will remain on display through July 16, 2011.

The exhibition explores the period when the federal government created a cultural program to provide work for theater professionals who were jobless as a result of the Great Depression, which followed the stock-market crash of October 1929. The Federal Theatre Project employed photographers in every major city who recorded performances, rehearsals, and images of performers and also captured behind-the-scenes work, stage sets, costumes, audiences, and theaters. The exhibition features materials from the Library's Federal Theatre Project Collection.

To learn more about the exhibition and to explore a sampling of more than 9,000 online images, go to **http://myloc.gov/exhibitions/federaltheatre/**.



Poster artwork courtesy of the Prints and Photographs Division

Now Playing

Federal Theatre Project: A Stimulus Plan For The Arts

By MARK HARTSELL

As federal employees, Orson Welles relocated Shakespeare to a Caribbean island and Burt Lancaster performed as a circus aerialist. On the government's dime, puppeteers delighted Eugene O'Neill with productions of his plays, and critics gave Arthur Miller a savage beating.

For four years during the Depression, the government operated what was, in effect, the biggest theater company in the world—an enterprise that lived a short but extraordinary life.

The Federal Theatre Project (FTP)—a brainchild of first lady Eleanor Roosevelt—was created by the Works Progress Administration (WPA) in 1935 to provide work for unemployed theater professionals and to bring affordably priced productions to cities and towns across the United States.

The project, the subject of a new exhibition at the Library of Congress and in Los Angeles, presented wildly varied fare: Shakespeare and circuses, vaudeville and opera, marionettes and musical theater, "living newspapers" and sacred plays from the Middle Ages.

The Federal Theatre Project gave jobs and valuable experience to writers, directors, performers, designers and craftsmen who would become important figures in the arts world and set the stage for later government support of the arts.

"This is an extremely important piece of American theater history," said Walter Zvonchenko, a curator in the Music Division. "This is the only time that the U.S. government was not only giving money for but actually owning, producing and running this huge theatrical company."

The exhibition, "Coast to Coast: The Federal Theatre Project, 1935–1939," opened at the Performing Arts Reading Room of the Library of Congress on Feb. 17 and runs for five months.

The exhibit, culled from the Library's collection of tens of thousands of items related to the project, includes photographs, scripts, costume designs, posters, musical scores, manuals, maps and a video presentation.

"One of the most challenging aspects of this exhibition was keeping it limited to 50 objects," said exhibition director Kim Curry of the Interpretive Programs Office. "The collection could easily support a major exhibit."

A sister exhibition, using the same themes but different artifacts, will be on display at the Walt Disney Concert Hall in Los Angeles from May 7 to Feb. 18, 2012—the first time the Library has staged the same exhibition simultaneously on both coasts.

Playwright and producer Hallie Flanagan directed the Federal Theatre Project, which employed more than 12,000 people in 150 regional units and put on more than 2,700 productions in all corners of the country.

The project took productions both to big cities and, with its "caravan" theaters, hard-to-reach rural areas, giving many Americans their first exposure to live theater.

"To actually see actors on stage doing live performance was startlingly new for a lot of people," Zvonchenko said.

Classics played alongside modern works by George Bernard Shaw, Lillian Hellman and O'Neill, who was so pleased by a marionette performance of his "The Emperor Jones" that he released his plays to the project for a paltry $50 a week.

Young artists picked up experience as well as paychecks: Welles acted in and directed plays. Lancaster performed as an aerialist in a circus. And long before he intimidated law students on "The Paper Chase," John Houseman acted and directed for the project.

Arthur Miller, then a college student, submitted a play that received one performance—and drew withering criticism from the project's script readers: Miller showed "no dramatic sense," they wrote, and the dialogue was "very poor" and the play "unbearably dull."

Despite those scathing reviews, Miller later secured a job with the project as a writer of radio plays, then went on to become one of America's greatest playwrights.

"There were a lot of seedling productions by people who got a chance to begin writing, some of whom really took off," Zvonchenko said.

Project productions innovated and took chances.

Daily headlines inspired "Living Newspapers," stage productions that addressed social issues such as housing ("One-Third of a Nation") and the availability of electricity ("Power").

Negro Theatre Units employed African-American actors, playwrights and directors and produced innovative versions of classics—a Welles-directed "Macbeth" set in 19th-century Haiti; a swing version of "The Mikado."

"Among the most appreciated and successful productions in FTP, a remarkable number were African-American productions," Zvonchenko said.

The project geared a significant number of its productions to children—and inadvertently influenced adults as well. Walt Disney saw the children's theater production of "Pinocchio" over and over, inspiring his Oscar-winning animated film.

"There was a tremendous amount of programming that concerned itself with chil-

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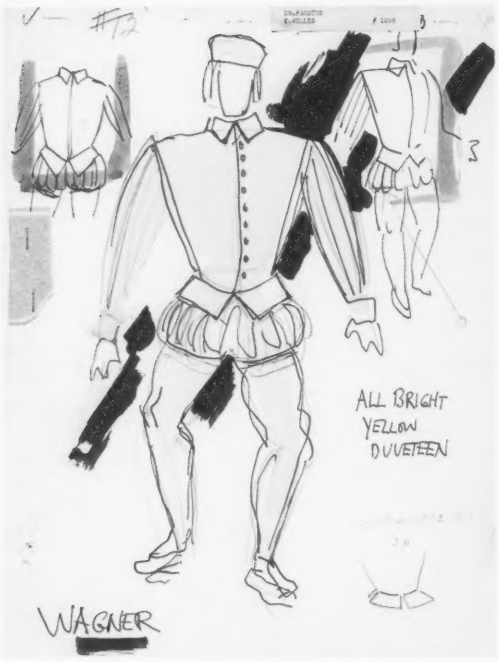
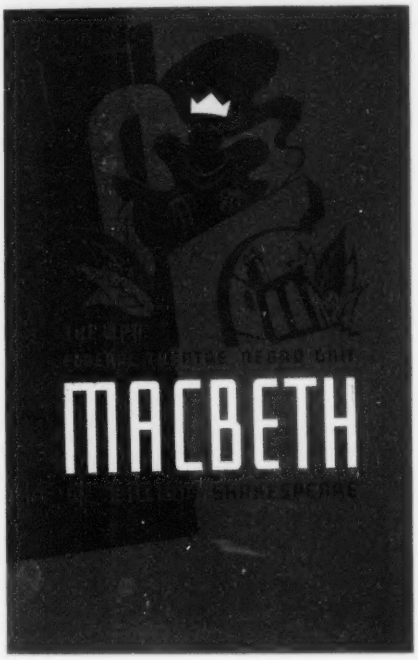
COAST to COAST

THE FEDERAL THEATRE PROJECT 1935–1939





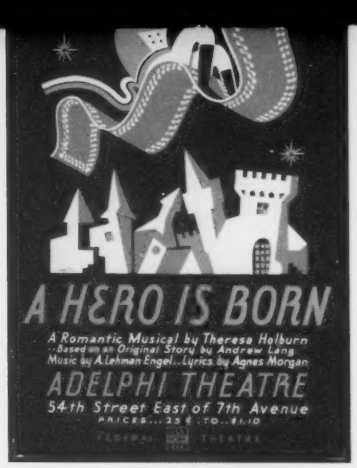
About the Federal Theatre Project

Established under the Works Progress Administration (WPA) during the first term of the administration of President Franklin Delano Roosevelt, the Federal Theatre Project (FTP) was a unique chapter in American history. Radical in concept, the FTP was the only large-scale effort undertaken by the federal government of the United States to organize and produce theater events. It had a brief life—from 1935 until 1939—but in that time the FTP presented an extraordinary number of theatrical productions across the United States. The productions encompassed virtually all types of performances, including opera, the classics, modern drama, puppet theater, vaudeville, circus, and dance performances.

The essential aim of the FTP was to provide salaried work for theater professionals unemployed as a result of the Great Depression. An equally important aim was to bring high-quality theatrical productions to both large cities and small towns across the U.S. at an affordable price, exposing many Americans to theater for the first time. These aims were drawn from an earlier federal drama project administered by the Civil Works Administration (CWA), which was established in New York in December 1933.

Funds were allocated for the FTP through federal legislation enacted on April 8, 1935. Theatrical producer, director, playwright, and author Hallie Flanagan (1890–1969) was appointed national director of the drama project and served during the project's entire existence. Based on estimated theatrical unemployment, $6,784,036 was allotted to the FTP. With this funding committed, representatives of the FTP throughout the country created the considerable organizational structure necessary to see to all of the many administrative aspects of this vast new enterprise. Theater personnel were auditioned and the beginnings of the many theater groups were realized in cooperation with local WPA offices and with the United States Employment Service.

Congress ended funding for the program in 1939 following hearings into aspects of the project's work. But precedent had been set: In later decades, the federal government played an important role in the nation's cultural life through the National Foundation on the Arts and Humanities, the National Endowment for the Arts and the John F. Kennedy Center for the Performing Arts.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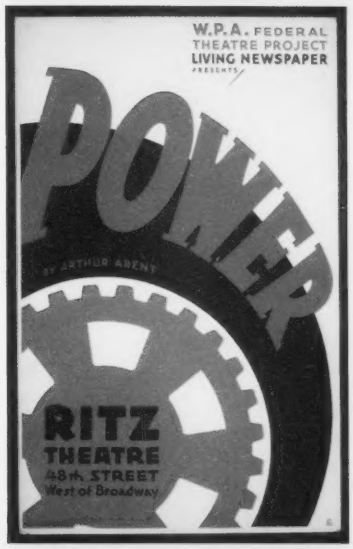
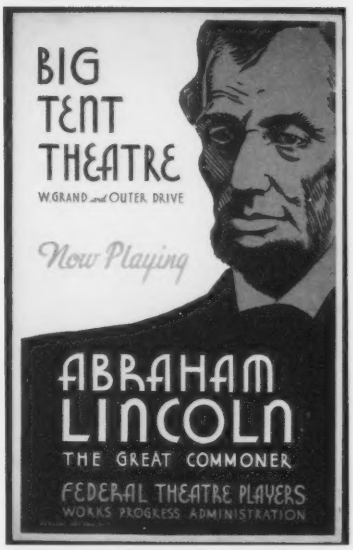
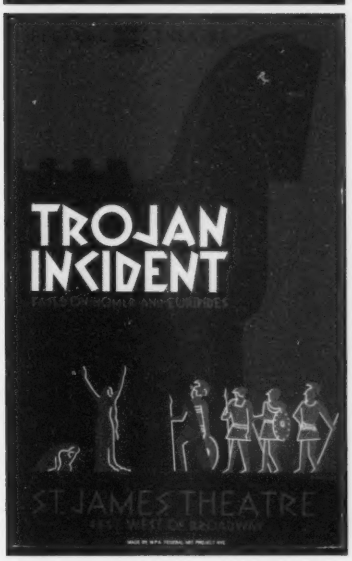
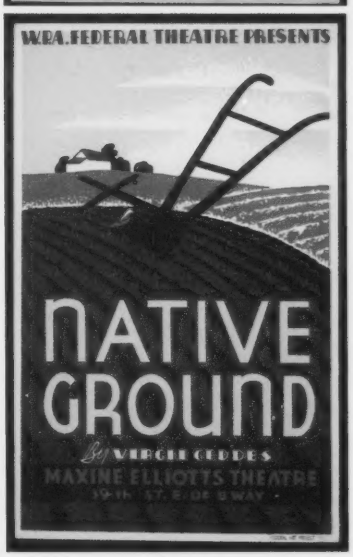








Federal Theatre Project
continued from page 321

dren," Zvonchenko said. "That was a very important aspect of the project because I'm not at all certain that children were on anybody's radar prior to that."

The project, which Congress ended in 1939, remains a cultural watershed: Federal funding for these arts did not exist before the project and an earlier, smaller drama project of the Civil Works Administration.

"There was nothing like it for sheer scope, the number and kinds of productions created," Zvonchenko said. "The most amazing thing about this is that it had no precedent." ◆

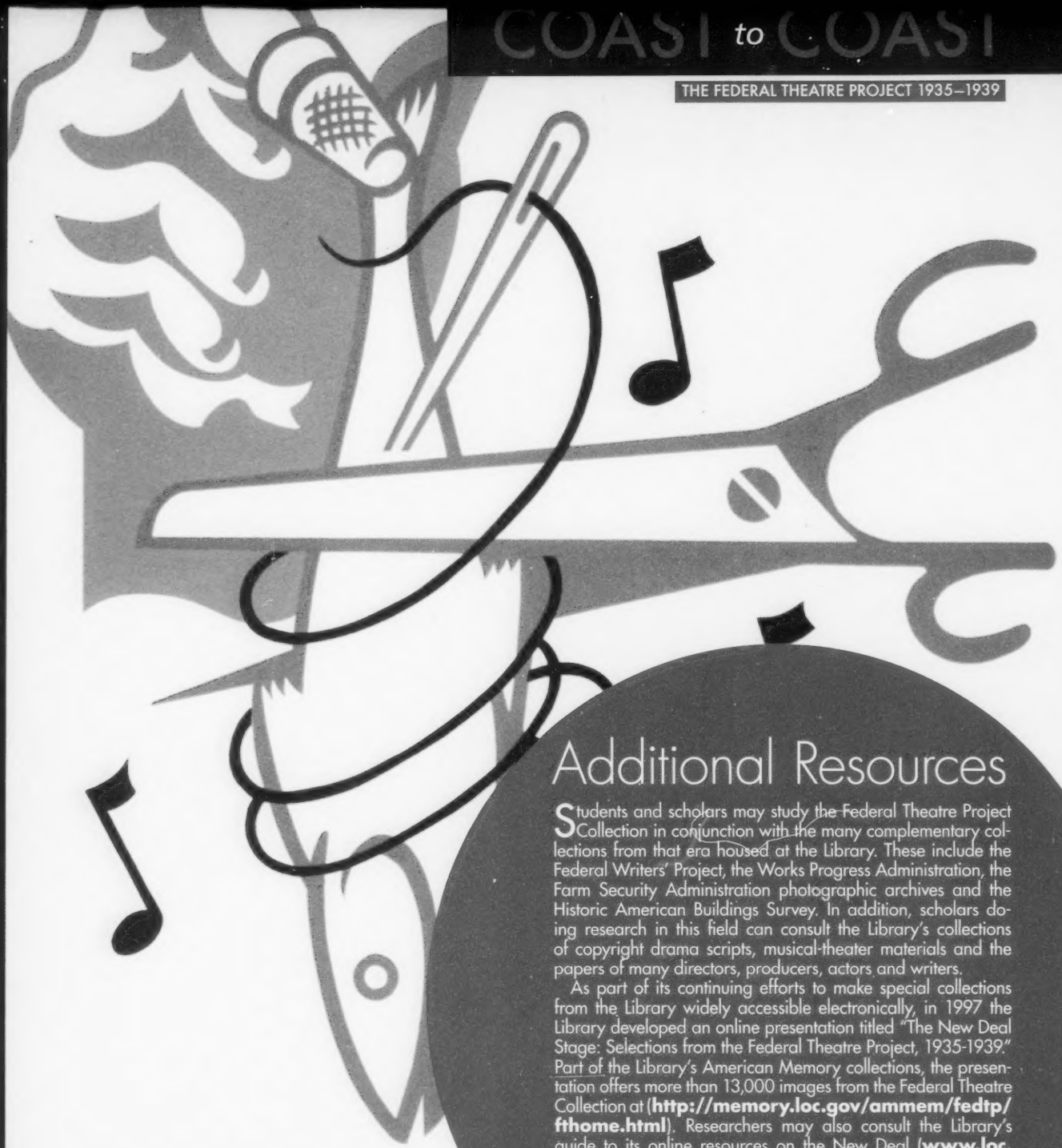
Mark Hartsell is editor of the Gazette, the Library's staff newsletter.

About the Collection

The Federal Theatre Project Collection originally came to the Library between 1939 and 1946, with the largest segment transferred from the Washington office of the project's administration in 1940. The entire collection, which fills 1,150 linear feet of space, had been on loan to George Mason University since 1974 for research, organization and description. The Fairfax, Va.-based university is credited with creating a register for the holdings.

The opening of the Library's James Madison Building in 1980 allowed the development of a multipurpose Performing Arts Reading Room (www.loc.gov/rr/perform/). As the access point for the vast and diverse collections in the custody of the Library's Music Division, the Performing Arts Reading Room is where music, dance, theater and recorded-sound collections can be served in a central location on Capitol Hill.

The Federal Theatre Project Collection, which is housed in the Performing Arts Reading Room, was called back to the Library in the early 1990s by Librarian of Congress James H. Billington, who cited preservation, security and access for researchers in recalling all outstanding Library loans. The collection was opened to the public in 1994.



Additional Resources

Students and scholars may study the Federal Theatre Project Collection in conjunction with the many complementary collections from that era housed at the Library. These include the Federal Writers' Project, the Works Progress Administration, the Farm Security Administration photographic archives and the Historic American Buildings Survey. In addition, scholars doing research in this field can consult the Library's collections of copyright drama scripts, musical-theater materials and the papers of many directors, producers, actors and writers.

As part of its continuing efforts to make special collections from the Library widely accessible electronically, in 1997 the Library developed an online presentation titled "The New Deal Stage: Selections from the Federal Theatre Project, 1935-1939." Part of the Library's American Memory collections, the presentation offers more than 13,000 images from the Federal Theatre Collection at (**http://memory.loc.gov/ammem/fedtp/fthome.html**). Researchers may also consult the Library's guide to its online resources on the New Deal (**www.loc.gov/rr/program/bib/newdeal/**).

A teacher's guide for using the Library's New Deal-era collections in the classroom can be found at **www.loc.gov/teachers/classroommaterials/connections/new-deal-stage/**.

E TAILOR

STOREKEEPER

LIBRARY OF CONGRESS IN THE NEWS

By ERIN ALLEN

In January, the Library of Congress announced its acquisition of more than 200,000 vintage sound recordings from the Universal Music Group (UMG). *(See story on page 332.)*

"This is going to be a gift that keeps on giving, that keeps our engineers and staff here busy for years," Gene DeAnna, head of the Recorded Sound Section of the Library, told **New York Times** reporter Larry Rohter. "Our challenge right now is to decide where to start, because the sheer numbers are staggering." Rohter's story ran in a number of outlets including **StarTribune.com, telegram.com** and the **International Herald Tribune.**

NPR's Tom Cole also spoke with DeAnna and took a tour of the Library's Packard Campus for Audio Visual Conservation in Culpeper, Va., where the recordings are held. "There's so much possibility here of discovery of recordings that really have just been off the sonic landscape of America for so long, and important recordings, familiar sounds but long gone. It's just going to be a treasure to mine for many years for the archive," said DeAnna.

Los Angeles Times reporter Randy Lewis said the good news was that the public would eventually have some access to the collection once Library staff begins to organize and digitize the recordings.

"We have an impressive facility that's very well-equipped," said DeAnna.

Calling it a "musical donation without precedent," **Variety** reporter Christopher Morris spoke with Vinnie Freda of UMG about how the idea for the donation arose.

"Two years ago I visited the Library, and we found we had complementary goals. Our goal was to get it preserved and have some of this music available commercially. Given the economics of the music business it's hard for us to do this. This is a perfect situation for both of us (the Library and UMG)."

In addition, **The Hollywood Reporter, Paste Magazine** and the **Associated Press** reported on the acquisition, along with several state newspapers.

• The repatriation of American silent films from Russia continued to make the news. *(See Information Bulletin, December 2010.)* As the Library continued to receive installments of the approximately 200 movies, media outlets continued to run stories.

Robert W. Colburn

Much of the work of Irving Berlin, above, is included in the UMG acquisition.

"More than 80 percent of American movies made in the silent era, which ran from about 1894 to 1929, no longer exist," explained Peter Finn of **The Washington Post.** "The silver nitrate stock on which they were recorded decomposes unless stored properly, and Americans at the time didn't value film preservation. In many cases, the only reason archivists know certain movies existed is because the titles were dutifully copyrighted. The Soviets, however, were more diligent."

Patrick Loughney, chief of the Library's Packard Campus, was interviewed on the subject by **NPR.** When asked which of the repatriated films was his favorite, he said, "I think 'The Call of the Canyon,'" directed by Victor Fleming.

"But what people don't really know about is his career in the silent era, when he was regarded as one of the great directors of the silent era. But because of the loss of his films, we'd known little about that part of his career ... I think when this film becomes available again, people will begin to rediscover his greatness."

Loughney also discussed restoring the original American intertitles of the movies with **Agence France Presse,** as many of them are in Russian Cyrillic script. Once the original American language intertitles are identified, they can be recreated within the films, ultimately restoring them to as close an approximation of what American audiences saw when they were originally released, he said.

• Also in the news was another treasure acquired by the Library and soon to be on display—the first map printed in North America in 1784, showing the new nation's boundaries. *(See story on page 328.)* David M. Rubenstein, co-founder and managing director of The Carlyle Group, has given the Library stewardship of "A New and Correct Map of the United States of North America Layd Down from the Latest Observations and Best Authorities Agreeable to the Peace of 1783."

According to a story in **The Washington Post** by Jacqueline Trescott, both Rubenstein and the Library were bidding on the rare artifact during its December 2010 auction at Christie's.

"My office said I had a letter from Jim Billington [the Librarian of Congress] who wanted to know if I would help buy the map. This is one the Library was missing. I called him and said I just bought it a few minutes ago," said Rubenstein.

The Associated Press, the **Examiner** and **Asian News International** also ran stories, among others.

• The map is not Rubenstein's only act of generosity toward the Library. The investor's generous pledge of $5 million over five years has ensured the future of the National Book Festival. His pledge has also allowed the Library to extend the 2011 book festival to two days, Sept. 24-25. *(See story on page 327.)* The announcement of the two-day event was reported in several state newspapers in addition to D.C.-area outlets. ◆

Erin Allen is a writer-editor in the Library's Office of Communications.

Flying High
A Hawk in the News

By MARK HARTSELL

A female Cooper's hawk that took up unauthorized residence in the Main Reading Room of the Library of Congress, eluding captors and delighting a nationwide audience, was eventually evicted, treated and released. Thus ended a three-week period in which she was the subject of a segment on CNN, the object of hundreds of comments online and the cause of a lot of craned necks in the Library's Jefferson Building.

The Library enlisted the aid of the Raptor Conservancy of Virginia to rescue the hawk, and the Washington Humane Society consulted on her welfare. The U.S. Capitol Police checked up on the bird and helped rescuers navigate the dome above the Main Reading Room. The second and third shifts of the Architect of the Capitol also helped perform observation after hours.

The hawk was apprehended by the conservancy's rescue team on the morning of Jan. 26—a week after a researcher spotted her flying across the painting of "Human Understanding" 160 feet above the Main Reading Room. Somewhat dehydrated and weighing only 424 grams, she was sent to a stint in rehab at the conservancy. On Feb. 8, weighing a healthy 565 grams, the hawk was released into the wilds of Sky Meadows State Park in Virginia's Clarke and Fauquier counties.

Posts on the Library's blog and Facebook page revealing the hawk's predicament drew hundreds of comments—and prompted an outpouring of appreciation, information, questions, puns and advice—plus one self-copyrighted poem, "A Bird Flew into the Library."

Readers immediately identified the bird as a female Cooper's hawk, then set about choosing names—Gary Cooper, Alice Cooper, Fenimore Cooper, Ad Hawk, Hudson Hawk, Kitty Hawk, Nathaniel Hawkthorne, Sadie Hawkins. (The staff at the conservancy eventually dubbed her Shirley.)

Advice, they say, is free, and readers gave generously, from the technical ("use a bal chatri trap with a mouse or pigeon for bait") to the frustrated ("open the window dag nab it"). In actuality, the hawk was ensnared attempting to attack a pair of caged starlings named Frick and Frack that were used as bait.

The clamor online also drew a load of media attention: CNN ran a segment on Wolf Blitzer's "The Situation Room." The local ABC and NBC-TV stations ran stories, as did The Washington Post, WTOP, NPR's "All Things Considered," TBD.com, Audubon Magazine, Reuters, the Huffington Post, Canada's National Post and Time, among others. ◆

Mark Hartsell is editor of The Gazette, the Library's staff newsletter. Jennifer Gavin, acting director of the Library's Office of Communications, contributed to this story.

Photos by Abby Brack

Bigger & Better

National Book Festival Expands to Two Days

By MARK HARTSELL

The National Book Festival this year will expand to two days, allowing organizers to add about 20 more authors to the roster of speakers for the hugely popular event on the National Mall.

Organized and sponsored by the Library of Congress, the 11th annual festival will be held on the Mall from 10 a.m. to 5:30 p.m. on Saturday, Sept. 24, and 1 p.m. to 5:30 p.m. on Sunday, Sept. 25.

"Fans of the National Book Festival have urged us to make it a weekend-long event for many years," said Librarian of Congress James H. Billington.

The extra day will allow festival organizers to both increase the number of authors at the event and offer fans better access to their favorite writers. Organizers plan to bring at least 90 authors to the festival to talk about their work and sign books for fans, up from about 70 in past years.

Author sessions this year will be longer, giving writers more time to speak and festival-goers more time to ask questions at the end of each session. And the break between sessions will be longer, making it easier for fans to navigate the grounds and catch the authors they want to see.

The festival location also will make a short move to the west on the Mall. The event this year will be staged between 9th and 14th streets in a space bounded by the American History and Natural History museums to the north and the Smithsonian castle and Agriculture Department to the south.

The book festival has grown steadily since its inception in 2001, attracting some 150,000 fans last year.

"Last September, during our wonderful 10th-anniversary celebration, we crossed the threshold of a million festival-goers over the life of the festival, and we look forward to welcoming millions more festival-goers of all ages for many years to come," Billington said.

Organizers also plan several festival-related events for the weeks preceding the festival. Although planning still is under way, the events might include panel discussions of major book genres or sessions on "Books that Changed History" and events aimed at young readers, pegged to summer-reading activities and the encouragement of family read-aloud sessions. Some events will expand on past successes such as the "Hardcover Mysteries" panel discussion of last year, while others will be entirely new.

Some of the popular features of past festivals will be back again this year: The Pavilion of the States, which represents reading- and library-promotion programs in all 50 states; the Let's Read America Pavilion, which offers reading activities for families; and the Library of Congress Pavilion, which showcases the cultural treasures of the Library's vast collections.

Updates and more information are available at **www.loc.gov/bookfest/**. ◆

Abby Brack

2010 National Book Festival

Mark Hartsell is editor of the Gazette, the Library's staff newsletter.

Cartographic Firsts

The Library Receives a Rare Map of America

By MARK HARTSELL

The Library of Congress has been granted stewardship of a rare Revolutionary War-era map that cartographic curators describe as the single most important American document missing from its collections.

The historic map published by Abel Buell in 1784 represents a number of cartographic firsts: the first map of the new United States to be published in the United States; the first map of the United States to be copyrighted in the United States; and the first map published in the United States to depict the Stars and Stripes.

David M. Rubenstein purchased the map for $1.8 million at auction at Christie's in December and agreed to loan the piece to the Library. The map will be placed on display in early spring and be available for public viewing.

"It is a great privilege for the Library of Congress to display this map, which will be on loan from Mr. Rubenstein for the next five years," Librarian of Congress James H. Billington said. "The cartographic curators have pointed to this map as the most important document not held in the national collections."

Rubenstein, the co-founder and managing director of The Carlyle Group, long has been a supporter of the Library. He is a member of the Library's private-sector advisory group, the James Madison Council. In 2010, he pledged to give the Library $5 million over the next five years to help support the National Book Festival.

"The Library of Congress, under Jim Billington's leadership, is widely recognized as the finest library in the world, and I am pleased to make the Buell map available for all to see at the Library's extraordinary facilities," Rubenstein said.

The map originally was purchased in Paris in 1862 by William L. Dayton, a former New Jersey senator who served as a minister to France under President Lincoln.

Dayton sent the map to the New Jersey Historical Society, where the piece remained until it went to auction last year. (The Society for a century didn't realize what it had on its hands: The map apparently was filed away and unknown to scholars until it finally was exhibited in 1961—the first time a Buell map ever had been included in an exhibition.)

Abby Brack

Librarian of Congress James Billington and David Rubenstein unveil the historic Abel Buell map.

Only six other copies of the map are known to exist, and the copy to be displayed at the Library is considered the best-preserved of the group. Three of the others are located outside the United States.

The hand-colored engraved image, measuring 43 inches by 48 inches, is printed on four joined sheets.

Buell published his map only six months after the signing of the Treaty of Paris, on Sept. 3, 1783, ended the Revolutionary War.

The work, "A New and Correct Map of the United States of North America Layd Down from the Latest Observations and Best Authorities Agreeable to the Peace of 1783," offers a picture of the boundaries of the new American nation. "The map for me has many, many layers of interest," said John Hébert, chief of the Geography and Map Division. "But first and foremost is that it is the first map of the United States by someone from the United States printed in the United States. That, to me, makes it worthwhile. That's why it should be here at the Library."

In addition to those cartographic firsts, Buell's map also includes a few notable oddities: Neither the state nor the city of New York are named on the map. The prime meridian runs through Philadelphia, then the capital of the new nation. Connecticut is represented as the widest state in the country, split in two by New York and Pennsylvania, then extending all the way to the Mississippi River.

Buell, the map's creator, lived a life full of industry, ingenuity and, on occasion, scandal.

He was born in Connecticut and apprenticed as a goldsmith. In 1764, the 22-year-old Buell was convicted of counterfeiting the colony's currency. As punishment, his hair was cropped and he was branded, marking him as a forger. The tip of his ear

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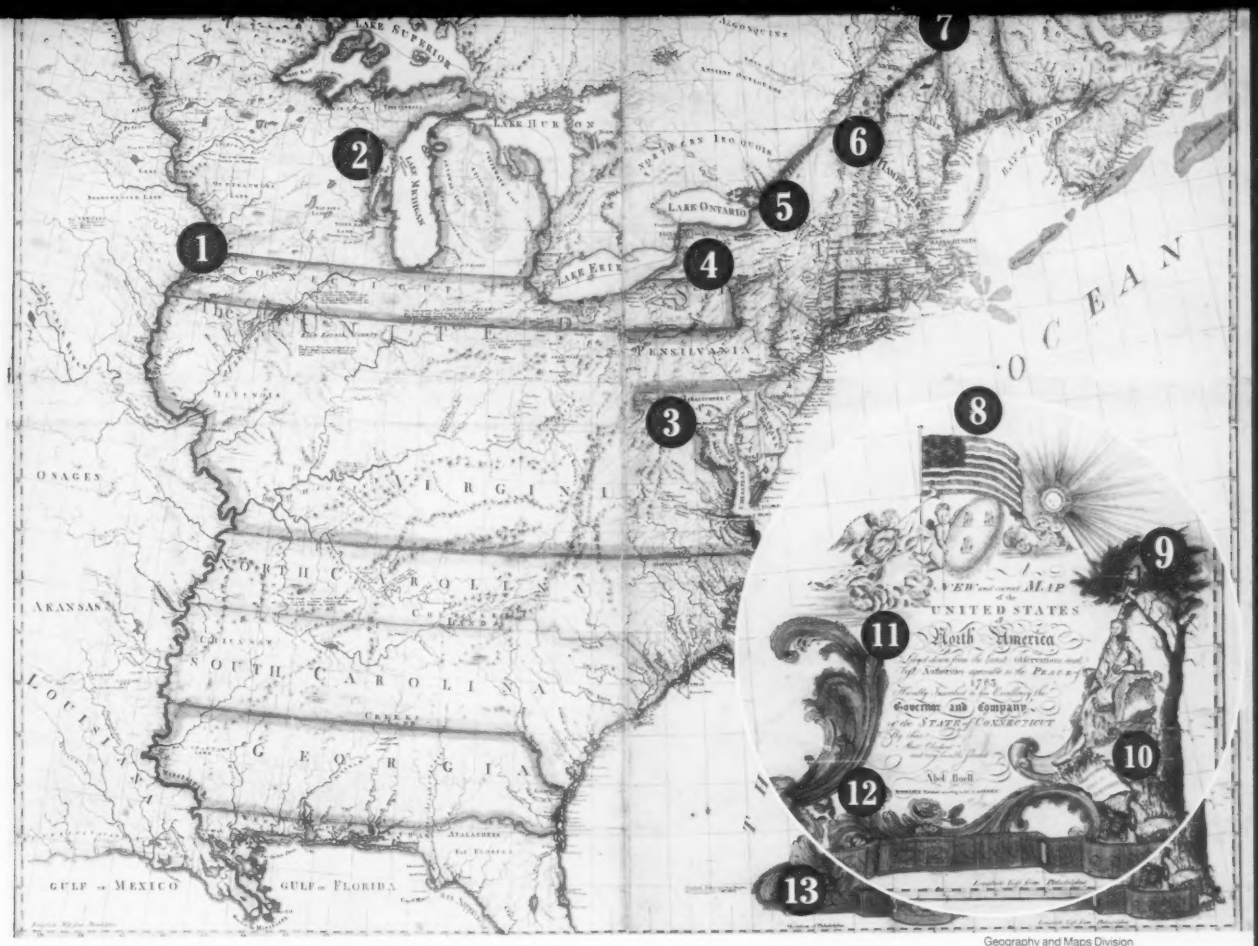


Geography and Maps Division

Cartographic Firsts and Curiosities

Highlights of the Abel Buell map of the United States on display at the Library:

1 Buell depicts his native Connecticut as extending all the way to the Mississippi River, making it the widest of any state in the new union.

2 Buell shows much of what is now Michigan, Wisconsin and Minnesota as belonging to the United States. He doesn't, however, assign the territory to any of the states.

3 Buell's map omits the towns of Alexandria, Va., and Georgetown, Md., by then well established on the Potomac River.

4 Buell shows Connecticut leapfrogging New York and Pennsylvania to lands that it claimed south and east of Lake Erie.

5 Parts of New York are rendered in detail, but Buell omits the both name of the state and the name of New York City on his map.

6 Vermont is depicted with no western border.

7 "Main." What eventually became the state of Maine was part of Massachusetts at the time of Buell's map. The treaty that concluded the Revolution did not definitively settle Maine's boundary with the Canadian territories.

8 Stars and Stripes. Some earlier maps published in Europe showed the U.S. flag. Buell's map was the first published in the United States to show the red, white and blue banner.

9 A figure holds a globe and a pole supporting a Liberty Cap, a conical hat popularly used as a symbol of freedom during the Revolution.

10 "Independence July 4." A scroll commemorates the date the colonies declared their independence from Great Britain.

11 "A New and Correct Map of the United States." Buell's work was the first map of the new United States published in the United States.

12 "New Haven. Published according to Act of Assembly." Connecticut was the first state to establish a copyright law, and Buell's map was the first to be copyrighted in that state and, therefore, in the United States.

13 "Meridian of Philadelphia." Buell ignores cartographic convention and locates the prime meridian at Philadelphia, then the capital of the young nation.

— Mark Hartsell

Abby Brack

An Enduring Legacy

Daniel Mulhollan Retires as Chief of CRS

By CORY HOWELL

Daniel P. Mulhollan, director of the Congressional Research Service (CRS), will retire in April 2011, after 17 years as director and 42 years of federal service to Congress. In announcing his retirement to his staff, Mulhollan traced developments in politics and legislation throughout his career that shaped his views of CRS's role, from the 91st Congress to the 112th.

"I strongly believe that the Congressional Research Service—with its capacity to focus the country's best thinking on identifying alternative solutions to the problem at hand and setting out their potential consequences—is one of the chief bulwarks for drafting well-thought-out legislation that anticipates all implications and finds legislative redress to those consequences identified," Mulhollan said.

CRS works exclusively for Congress. Its mission is to serve members and committees throughout the legislative process by providing comprehensive and reliable legislative research and analyses that are timely, objective, authoritative and confidential, thereby contributing to an informed national legislature.

"Congress understands that we are their shared staff, complementing their personal and committee staff, providing cost-effective expertise whenever and wherever needed," Mulhollan said. "I am proud to have been able to serve the United States Congress and support the functioning of representative government."

At the conclusion of the director's remarks, the hundreds of staff gathered in the Coolidge Auditorium rose in a standing ovation.

Librarian of Congress James H. Billington appointed Mulhollan director of CRS on Jan. 24, 1994. Mulhollan has been responsible for policy, planning and operations, overseeing a $100 million budget and approximately 675 professional staff, including experts in business and the economy, environment and science, governance, international relations, defense, law and social welfare.

"Dan Mulhollan has been a remarkable and effective leader of the Congressional Research Service," Billington said. "He has led this unique service by expanding the capacity of CRS to provide interdisciplinary scholarship, which has led to even more insightful analysis of the problems addressed by Congress."

As director, Mulhollan has led research to support congressional deliberations on major issues since the

103rd Congress. Under his leadership, CRS developed a CRS website exclusively for Congress, offering analytic and information products and services in an interactive environment.

Mulhollan led a successful workforce succession effort, anticipating that CRS would lose as much as 50 percent of its staff as those who were hired during CRS's expansion in the 1970s would become eligible for retirement around the same time. Mulhollan's succession efforts ensured continuity of service to Congress through this transition.

Other accomplishments include overseeing the development of a collaborative research environment in CRS, employing new tools to assess agency performance, aligning CRS's workforce to the needs of Congress, and creating a program that established partnerships with major universities to enhance the agency's research capacity at minimum cost.

Mulhollan joined the Library of Congress in September 1969 as an analyst in American national government in the Legislative Reference Service, which became CRS the next year in the Legislative Reorganization Act of 1970.

From 1973 to 1981, he served as head of three sections in CRS's government division, working closely with congressional committees on issues such as lobbying disclosure, the Watergate investigation, the impeachment investigation of former President Richard Nixon, congressional reform and standards of official conduct.

Mulhollan became assistant chief of the government division in 1981 and was named chief in 1991. In these positions, he managed research for all the division's policy issues: Congress, including its organization and processes; executive-branch organization and operations; the federal budget process; intergovernmental relations, survey research and public opinion polls; civil rights and minorities; elections, lobbying, political parties and processes, the territories and U.S. history.

In 1991, Mulhollan received the Distinguished Service Award, the Library's highest honor. The award recognizes career achievements, unusual levels of service and achievement of extraordinary results.

In 1992, Dr. Billington appointed Mulhollan as acting deputy Librarian of Congress. During a two-year appointment, Mulhollan led an effort to improve the Library's service to Congress. He was responsible for establishing a Library-wide team to examine and enhance the Library's understanding of and responsiveness to congressional needs, and congressional understanding of the Library's mission and potential.

With his support, the Library in 1992 established an Affirmative Action and Special Programs Office, with its first multiyear affirmative action plan. In 1993, the Library began sharing both its major exhibitions and its databases free on the Internet. Since 1992 Mulhollan has served on the Library's executive committee.

Mulhollan received a General Electric College Bowl Scholarship in 1962 and graduated with honors and a B.A. from the College of St. Thomas in St. Paul, Minn., in 1966. As a recipient of a National Defense Education Act Title IV fellowship, he worked toward a Ph.D. in political philosophy at Georgetown University from 1966 to 1969.

He is a member of the American Political Science Association, the American Library Association and the Special Library Association. He serves on the Visitors Board of the School of Information Sciences at the University of Pittsburgh and the Advisory Council for the San Jose State School of Library and Information Science. ◆

Cory Howell is a communications specialist in the Congressional Research Service.

Cartographic
continued from page 328

was cut off, then reattached, eventually to mend.

A year later, Buell invented a machine for grinding and polishing precious stones and became the first Connecticut resident to receive a patent. (A ring he produced with his invention, given as a gift to the prosecuting attorney, earned him a pardon for his earlier crime.)

In 1769, Buell designed and cast the first printing type made in America. In the mid-1770s, he temporarily fled to Florida to escape suits over debt.

His counterfeiting past notwithstanding, Buell invented a minting machine he used to cast Connecticut's first official pennies. He invented a machine for processing cotton and later established one of Connecticut's first cotton mills.

Despite his many achievements, Buell died a poor man: He passed away in 1825 while living at the New Haven almshouse.

Maps have been a significant part of the collections of the Library of Congress since its founding in 1800, when a congressional committee purchased three maps and an atlas from a London dealer.

The Library's cartographic holdings since have grown to more than 5.2 million maps, 80,000 atlases and numerous globes.

"When I learned of this opportunity, I never thought about putting the map anywhere but here," Rubenstein said. "I have an agreement to have it displayed here for five years, but my real goal is to have it displayed here forever."

Buell's map will join "America's birth certificate"—Waldseemüller's monumental 1507 world map—as cornerstone documents of the Library's collection.

"It's a very important image," Hébert said. "From this point forward, we just refine this. We refine it to create new states. We take care of boundary issues in various parts of the country. But one thing that is always here is that we recognize this original setting of 13 states as the founding of this new republic, of this new experience.

"This is six months after the signing of the treaty, and this is us out on a limb. Yet, here it is. This is us." ◆

Mark Hartsell is editor of the Gazette, the Library's staff newsletter.

A 'Universal' Gift

UMG Makes Donation of Vintage Music

By SHERYL CANNADY

The American people, through the nation's library, received a gift in January of vintage sound recordings from Universal Music Group (UMG), one of the world's largest recording companies.

The collection includes both released and unreleased versions of recordings by seminal artists such as Louis Armstrong, Bing Crosby, Tommy Dorsey, Billie Holiday, the Andrews Sisters, Jimmy Dorsey, the Mills Brothers, Guy Lombardo, Ella Fitzgerald, Judy Garland and Dinah Washington.

Comprising more than 200,000 historic master music recordings—many long out of print or never released—the collection represents the largest single donation ever received by the Library's audiovisual division. Totaling more than 5,000 linear feet of metal and lacquer discs and mono tapes, it is the first major collection of studio master materials ever obtained by the Library.

Among the collection's thousands of recordings reside some classic sides: Crosby's 1947 version of "White Christmas"; Armstrong singing "Ain't Misbehavin'"; the Mills Brothers' version of "Paper Doll"; a duet by Fitzgerald and Armstrong on "Frim Fram Sauce"; and Les Paul's "Guitar Boogie."

"It is certainly within the national interest to acquire this recorded collection, and all its accompanying materials, for custodial care," said Librarian of Congress James H. Billington. "A surprisingly high percentage of America's recording heritage since the early part of the 20th century has been lost due to neglect and deterioration. The donation of the UMG archive to the Library of Congress is a major gift to the nation that will help maintain the inter-generational connection that is essential to keeping alive, in our collective national memory, the music and sound recordings meaningful to past generations."

UMG, the largest group of record labels in the industry, owns the most extensive catalog of music in the world, one that covers the past 100 years of the globe's most popular recording artists. The company's gift to the Library includes historic masters from such subsidiary labels as Decca, Mercury, Vocalion and Brunswick dating from the late 1920s through the late 1940s.

"Music is a distinctive feature of any historical period, and this particular collection of masters provides true insight into popular music's humble beginnings and who we are as a culture today," said Zach Horowitz, UMG's president and chief operating officer. "We are delighted to be collaborating with the Library of Congress to preserve and call attention to the groundbreaking musical achievements of these amazing musical pioneers."

The Universal Music Collection, which consists of the company's best existing copies, will be cataloged and digitized at the Library's Packard Campus for Audio Visual Conservation in Culpeper, Va., which will permanently secure the recordings' exceptional sonic quality.

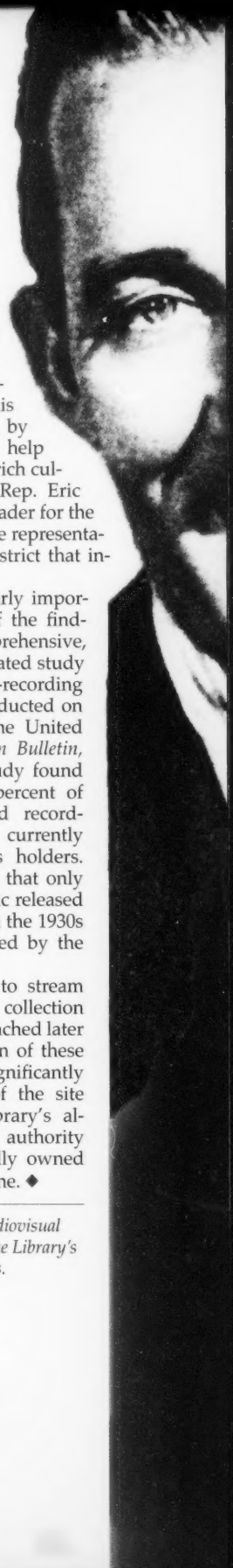
The state-of-the-art Packard Campus preserves the world's largest collection of films, television programs and radio broadcasts as well as some 3 million sound recordings.

"The Packard Campus and its employees will work hard to protect the Library's comprehensive collection and make these recordings accessible to the American people, and this generous contribution by Universal Music will help preserve our nation's rich cultural heritage," said Rep. Eric Cantor, the majority leader for the 112th Congress and the representative of the Virginia district that includes Culpeper.

The gift is particularly important in the context of the findings of the first comprehensive, congressionally mandated study of the state of sound-recording preservation ever conducted on a national level in the United States. *(See Information Bulletin, October 2010.)* The study found that only about 14 percent of commercially released recordings before 1965 are currently available from rights holders. The study also found that only 10 percent of the music released in the United States in the 1930s can be readily accessed by the public.

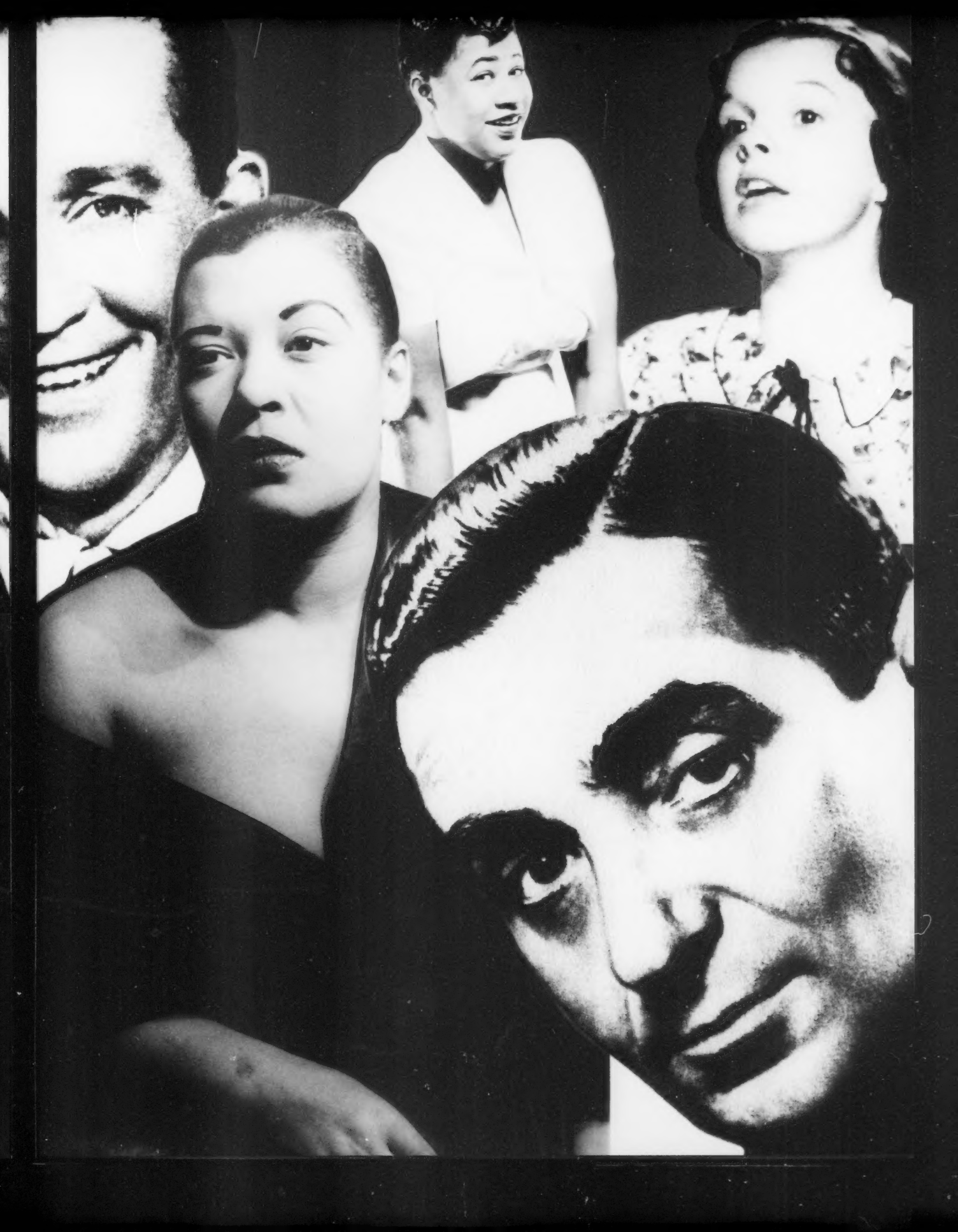
The Library plans to stream recordings from the collection on a website to be launched later this year. The addition of these recordings will significantly broaden the scope of the site and enhance the Library's already unprecedented authority to stream commercially owned sound recordings online. ◆

Sheryl Cannady is the audiovisual production specialist in the Library's Office of Communications.



Clockwise from left, Bing Crosby, Ella Fiztgerald, Judy Garland, Irving Berlin and Billie Holiday.

Photos courtesy: Decca, New York World-Telegram, The Sun Newspaper Collection and Carl Van Vechten



Wessam Mohamed Samir

Witness to History

Library Staffers In Cairo Wait, Watch, Worry

By MARK HARTSELL

Scores of protesters had been killed. The government had cut off Internet access and cellphone service. Bands of looters roamed neighborhoods. Even so, William Kopycki didn't believe that the rioting that shook the streets of Cairo would force him to leave his office and the country.

Starting on Tuesday, Jan. 25 millions of Egyptians took to the streets and squares of the capital city in a series of intensifying and sometimes violent protests against the rule of President Hosni Mubarak. On Saturday, Kopycki, the field director for the Library of Congress office in Cairo, still didn't believe an evacuation would be necessary. The trouble will pass, he thought. It'll be okay.

Two days later, he was gone. Kopycki and his family packed their bags and left for Greece.

"If anyone had asked me even Saturday morning if I'd be sitting in Athens now, I would have said, 'No way,' " Kopycki said. "I would have said, 'We're gonna be here in Cairo. This will pass. Something will get resolved, and we'll be back to work in a few days.' "

Kopycki, his Egyptian-born wife, Eman, and their 8-year-old son, Husayn, flew to Athens on Monday. They were scheduled to arrive three days later in the United States, where he will direct the affairs of the Cairo office from Washington, D.C., until the situation improves.

The Library established the office in 1961 as a center for the acquisition and processing of library materials—commercial and non-commercial publications, government documents, newspapers, academic journals—from countries in the Middle East and North Africa.

The office is located in the U.S. Embassy—a two-minute walk from Tahrir Square, the heart of the protests—and employs, in addition to Kopycki, 34 locally engaged staff, 33 of whom are Egyptian nationals.

All of them are safe, but they've had an extremely difficult couple of weeks. "It's been harrowing for everyone in some way," Kopycki said.

Kopycki had called Ahmed Moustafa, the office's head of serials, a few nights earlier just to check in. When the phone rang, Moustafa was down in the street, club in hand, helping other residents fend off looters.

"They were beating them back," Kopycki said. "It sounded like a war scene."

Kopycki, who joined the Library in April 2009, and his colleagues still are trying to absorb the momentous events that unfolded so quickly and engulfed the nation and shook the world.

The demonstrations started on Tuesday, Jan. 25. The turnout was remarkable, but the protesters were cleared out of Tahrir Square by 1 a.m. On Wednesday, employees returned to the Cairo office, where it was business as usual.

"Everyone was happy that the

Cairo-based serials librarian Wessam Mohamed Samir took the photos above and right during protests in Tahrir Square.

demonstration took place, and there was a general positive atmosphere," Kopycki said. "I don't think anyone realized how big it was going to get when Thursday and especially Friday came around."

Later that day, the subway system was shut down in anticipation of more protests, and embassy employees were sent home early. But on Thursday, everything still seemed OK.

Staffers went about their work, taking care of last-minute details for the Cairo International Book Fair that was scheduled to open Sunday.

By day's end, everyone was looking forward to the fair.

"Then Thursday night hit," Kopycki said, "and Friday was just unbelievable."

Staffers were staying in touch via Facebook, discussing the protests, debating rumors that the fair would be canceled.

About midnight, the government cut off access to Facebook. Everyone switched to the Facebook application on BlackBerrys.

By 6 a.m. Friday, the government cut off Internet access. By 10 a.m., mobile phone services were cut as well.

Wessam Mohamed Samir

"It wasn't the usual down down," Kopycki said. "It was cut. You could tell that it was cut."

He went to the office Friday morning, normally a day off. Staffers were working overtime to prepare a final shipment of books and serials to Washington before the fair began. He tried to send a fax to the Library's offices in Washington, D.C., to give an update on the situation. He couldn't get through.

Finally, he was able to get a message to his counterpart in the Nairobi Office to pass along to Washington.

Kopycki left for home, walking out of the embassy's north gate through two rows of Egyptian riot police on hand to protect the embassy.

He made it home just as Friday prayers were ending—and just before the riots began. Kopycki turned on the television and watched it all happen.

"The events unfolded—especially in Tahrir Square—and it was just surreal," he said.

Demonstrators marched toward the square, and Kopycki began to hear the sounds of shooting and of tear gas being fired.

Things got worse as the night wore on and the looters came out. Kopycki heard gunshots on his own street and lots of commotion. Residents wondered if government agents were responsible for the gunfire, trying to discourage people from leaving their homes to join the protests. Kopycki didn't know.

"It was scary as hell," he said.

On Saturday, the embassy announced that only essential employees—political section, security, for example—should report to work.

The book fair, clearly, was off.

"It was quite obvious to everyone that no one was going to work on Sunday with the situation the way it was," Kopycki said.

Still, he wasn't ready to evacuate.

The embassy strongly recommended the evacuation of non-essential employees, and the ambassador began compiling a list of emergency personnel with the aim of making evacuation mandatory.

Kopycki considered staying, but by Sunday he knew evacuation was inevitable (it became mandatory on Tuesday, Feb. 1). He sent a text to Zbigniew Kantorosinski, the senior overseas operations officer at the Library, to inform him of his plans. They connected by phone later that day, and Kantorosinski began to help make arrangements to bring Kopycki to the United States.

Early Monday, officials at the British school attended by Husayn told Kopycki the school was closing until further notice and that the teachers were preparing to evacuate. So Kopycki broke the news to his section

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Videoconference Brings Global Staff Closer

Beth Davis-Brown

Held in a mixture of English and Arabic and bound by the universal language of cataloging, a videoconference on Feb. 24 linked staff from the Library's Washington, D.C., office with those in the Cairo field office. Catalogers in Cairo and on Capitol Hill solved problems and answered questions interactively in real time, even though they were roughly 6,000 miles apart.

William Kopycki, above, field director of the Cairo office, also participated in the conference from Washington, having been deployed temporarily to the Library's Washington offices due to the political strife in Egypt. ***(See story on page 334)***

Abby Brack

National Mentoring Summit

First Lady Inspires Kids and Adults

By JENNIFER GAVIN

First lady Michelle Obama joined hundreds of mentors and the young people they guide at the Library of Congress on Jan. 25 for a national summit on the value of mentoring—devoting time to helping young people achieve successful adulthood.

The summit, titled "Achieving Academic and Social Success: Supporting Youth Through Mentoring," drew some 500 advocates of the practice to the Library for their national meeting.

Mrs. Obama, in remarks in the Library's Coolidge Auditorium before a full house, announced a "corporate mentoring challenge," asking corporations to allow their employees to be involved in mentoring during the coming year.

"You're all here today because you know that in today's world, having a mentor is more important than ever before," she said. "Being a kid today is tougher than ever before."

She noted that she and the president both have sponsored mentoring programs—hers for young women, his for young men—and "the benefits are undeniable. Studies have shown that young people with mentors are more likely to graduate from high school and set higher goals for themselves, and they're less likely to skip school, use drugs, or fight."

"Kids don't need you to be Superman," she said. "They just need you to be there—to be someone they can count on."

The first lady hugged a row of "mentees" sitting on the stage in the auditorium as she came onstage and later went into the crowd to shake hands and chat with those in attendance.

In addition to Mrs. Obama's remarks, a panel of high-ranking administration officials, including Attorney General Eric Holder, Secretary of Health and Human Services Kathleen Sebelius, Education Secretary Arne Duncan and CEO Patrick Corvington of the Corporation for National and Community Service spoke at the summit.

Emceed by Joshua DuBois, executive director of the White House Office of Faith-Based and Neighborhood Partnerships, the officials—even those whose parents had been a positive influence in their lives—described adults they looked up to and considered mentors.

Holder, for example, said a physician, who was a close friend of his father, helped him become interested, as a youth, in the world to which a good education eventually admitted him.

Holder noted that staff of the Justice Department had been extensively involved in mentoring when he was a U.S. attorney and had enjoyed it almost as much as the kids did. He termed it a "crime-prevention mechanism … Mentoring works on a whole bunch of levels," he said.

The summit was sponsored by the group MENTOR, the Corporation for National and Community Service, the Harvard School of Public Health and the U.S. Department of Justice's Office of Juvenile Justice and Delinquency Prevention. More information is available at the website **www.nationalmentoringsummit.org.** ◆

Jennifer Gavin is acting director of the Library's Office of Communications.

Intellectual Legacy

Rare Letter from Alfred North Whitehead Donated

By AUDREY FISCHER

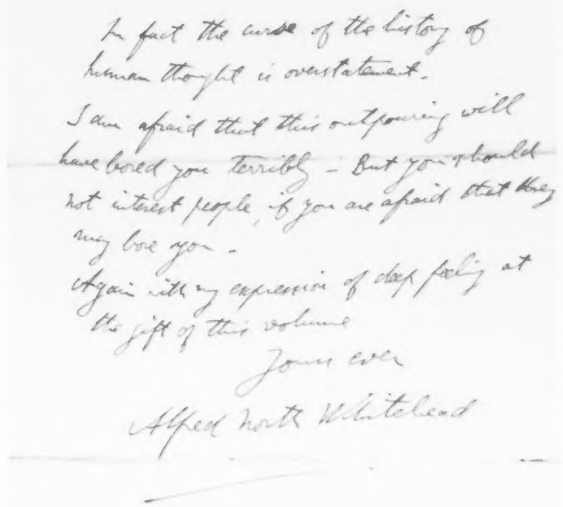
On Jan. 10, 1936, philosopher and mathematician Alfred North Whitehead wrote a six-page letter to Henry S. Leonard, his former student and personal assistant at Harvard. Seventy-five years later, Henry S. Leonard Jr. donated his father's letter to the Library of Congress.

The handwritten letter, which will be housed in the Manuscript Division, was on display (along with a transcript) at the Library on Feb. 17 at a symposium on "The Intellectual Legacy of Alfred North Whitehead."

Whitehead (1861-1947) was a British mathematician, logician and philosopher best known for his work in mathematical logic and the philosophy of science. In collaboration with Bertrand Russell, he authored the landmark three-volume "Principia Mathematica" (1910), and contributed significantly to 20th-century logic, philosophy of science and metaphysics.

In the letter, Whitehead responds to and comments on an essay written by Leonard regarding the conflict between speculative philosophy and logical positivism. [Also referred to as logical empiricism, logical positivism is a philosophical doctrine formulated in Vienna in the 1920s that maintains that scientific knowledge is the only kind of factual knowledge and that all traditional metaphysical doctrines are to be rejected as meaningless].

Whitehead praises Leonard's work: "It held me with intense interest. The lucidity and 'depth'—or, rather, 'width'—of your thought is beyond praise." He also comments on the relationship between philosophy and science, and also reveals his attitudes toward his collaborator Bertrand Russell, Ludwig Wittgenstein and the father of logical positivism, Rudolf Carnap.


In fact the curse of the history of human thought is overstatement.
I am afraid that this outpouring will have bored you terribly – But you should not interest people, if you are afraid that they may bore you –
Again with my expression of deep feeling at the gift of this volume
Yours ever
Alfred North Whitehead

Manuscript Division

Leonard earned a doctorate degree from Harvard in 1931, where he subsequently taught during the Depression. He later taught at Duke University for 12 years until becoming head of the Department of Philosophy at Michigan State University in 1949. With the exception of a two-year appointment as a fellow in the Institute for Advanced Study at Princeton University, Leonard remained at Michigan State until his death in 1967.

Leonard's letter is rare because Whitehead seldom corresponded with anyone, and a receipt of a letter by his friends or colleagues was described as "rare and cause of a communal celebration," according to Leonard Bruno, a historian in the Library's Manuscript Division. Further, at his death, Whitehead's family carried out his instructions and destroyed his papers.

Moderated by Carolyn Brown, director of the Library's Office of Scholarly Programs, the Whitehead symposium featured eight scholars in the fields of science, mathematics, religion and philosophy. Among them was Henry S. Leonard Jr., professor Emeritus of Mathematics at Northern Illinois University. He noted his father's intention to publish the Whitehead letter in a manuscript that was left incomplete at the time of his death.

"After my father's death my mother kept the letter in the safe deposit box at her bank," said Leonard Jr. "When she died in 1980, it became my responsibility to place the Whitehead letter in a suitable repository."

In 2009, Leonard Jr. began corresponding with Ronald Phipps, who also spoke at the symposium. Phipps is the co-director of the International Center for Process Philosophy, Science and Education and a former personal assistant to Henry Leonard Sr.

"Soon after our correspondence began, I sent [Phipps] a copy of Whitehead's letter and related papers," said Leonard Jr. "As one thing led to another, the Library of Congress expressed an interest in the letter. It became joyfully clear to me that here was a wonderful opportunity to preserve the letter and make it available to interested scholars and the public." ◆

On a Divine Mission

VHP Honors Military Chaplains

By JASON STEINHAUER
and LISA TAYLOR

Peter McGeory, a Catholic priest, joined the U.S. Navy in 1985 at the urging of then-Cardinal John O'Connor and became a chaplain. Two years later, McGeory found himself performing the gruesome task of helping recover 37 bodies from the guided-missile frigate USS Stark after the ship was struck by two missiles fired by an Iraqi jet during the Iran-Iraq War. Undeterred, he served in the military until 2010.

McGeory's story is one of many included in "Chaplains: On a Divine Mission," the latest installment of the Experiencing War website feature produced by the Library's Veterans History Project **(www.loc.gov/vets/stories/ex-war-chaplains.html).**

The installment, one of 33 created thus far, highlights the wartime stories of 15 veterans who served as military chaplains, answering the call to serve in more ways than one.

The feature launched on Feb. 3, also known as "Four Chaplains Day."

On that day in 1943, the U.S. Army transport ship Dorchester was sunk in the Atlantic Ocean by a German submarine.

Four chaplains—Methodist, Dutch Reformed, Catholic and Jewish—stayed aboard as the ship sank, helping soldiers to lifeboats and giving

their own clothing to those preparing to enter the subzero waters. As the Dorchester sank, the four chaplains were seen arm-in-arm in prayer.

The story became an inspiration for the military and the nation.

"The Four Chaplains were a group of remarkable spiritual leaders from different denominations. They sacrificed their lives to save scores of others," VHP Director Robert Patrick said. "The Veterans History Project is honored to present this latest web feature on the anniversary of that historic event to draw attention to the many military chaplains who, like the Four Chaplains, serve with selflessness and unyielding faith without regard to their fellow soldiers' religious beliefs."

Since World War II, chaplains of different faiths have worked together to nurture the living, care for the wounded and honor the dead in the U.S. military.

"As chaplains, we work together," McGeory said in his VHP interview. "I worked for bosses who were Southern Baptists, Lutheran, Presbyterian—people that I would [otherwise] never deal with."

The web feature highlights the stories of other chaplains who also served.

Army Chaplain Eugene Daniel tells a harrowing tale of his days as a prisoner of war during World War II who was allowed to exercise his duties while in captivity.

Chaplain's assistant Kenneth Martin recounts his experiences in the Army during the Vietnam War as a closeted gay soldier struggling with his Southern Baptist upbringing and counseling other soldiers who were being discharged because of their sexual orientation.

Each veteran featured in "Chaplains: On a Divine Mission" describes his personal wartime experiences of providing a service within the service and ministering to people of all faiths while remaining true to his own beliefs. ◆

Jason Steinhauer and Lisa Taylor are liaison specialists for the Veterans History Project.

Egypt
continued from page 335

heads and his wife's family.

"Having to tell everyone that we were being evacuated was extremely difficult to do," Kopycki said. "We feel incredibly sad … Everyone wants to believe that things are going to get better sooner rather than later, but I don't know. We're all still soaking this in."

The Egyptian employees will return to work as soon as the ambassador permits, and Kopycki will direct things from Washington. He checks on the welfare of his staff several times a day.

State Department rules require that he remain out of Egypt for at least 30 days after his evacuation. He can return to his Cairo post only at the discretion of the U.S. ambassador.

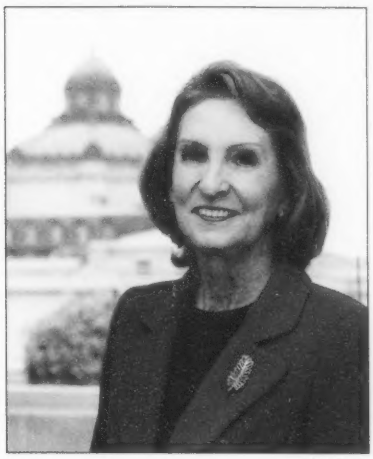
But Kopycki is confident that he will return to Cairo and the office will survive the tumult.

"I'm sure something will get resolved," he said. "The Library's office in Islamabad, Pakistan, has been operating despite the turmoil there. Cairo Office staff regularly travel to 'challenging' countries such as Algeria, Syria, Sudan and Yemen in search of materials.

"These hard-to-acquire publications are processed, cataloged and sent to Washington, where they find their way into the hands of researchers from Congress, other government agencies and university academics from all over. These events just underscore the need for having these offices."

***Postscript**: Hosni Mubarak was ousted after 18 days of demonstrations referred to as the 2011 Egyptian Revolution. On Feb. 11, Vice President Omar Suleiman announced that Mubarak had resigned as president and transferred authority to the Supreme Council of the Armed Forces. That same day, Mubarak and his family left the presidential palace in Cairo and moved to Sharm el-Sheik, Egypt.* ◆

Mark Hartsell is editor of The Gazette, the Library's staff newsletter.



Abby Brack

Deanna Marcum To Receive Melvil Dewey Medal

Deanna Marcum, associate librarian for Library Services at the Library of Congress, will receive the prestigious Melvil Dewey Medal from the American Library Association (ALA) at its annual convention in New Orleans this summer.

The award will be presented at the ALA Awards Ceremony Reception on Tuesday, June 28, during the 2011 ALA Annual Conference, which runs from June 23-28 at the Ernest N. Morial Convention Center in New Orleans.

In a letter announcing the award, Winston Tabb, dean of Johns Hopkins University Sheridan Libraries and chair of the 2011 Melvil Dewey Award Jury, told Marcum that the award recognizes her "transformational leadership in cataloging and classification, most notably the creation of the Working Group on the Future of Bibliographic Control, whose recommendations are being widely implemented; her high order of creative leadership as president of the Council on Library and Information Resources, uniting librarians, scholars and publishers to focus on the most pressing challenges of the digital age; and her vision of libraries as part of an international, interconnected, interdependent web of cultural heritage organizations."

Marcum successfully solicited and received a $2 million grant from the Alfred P. Sloan Foundation to digitize books from the general collections in the Library of Congress. Thus far, nearly 75,000 books have been digitized and made freely accessible.

Marcum holds a bachelor's degree in English from the University of Illinois, a master's in Library Science from the University of Kentucky and a doctorate in American Studies from the University of Maryland. In 2010, she received an Honorary Doctorate in Humane Letters from North Carolina State University in recognition of her contributions to librarianship.

From 1989-92, Marcum was dean of the School of Library and Information Science at The Catholic University of America. She was subsequently appointed president of the Council on Library Resources and president of the Commission on Preservation and Access. She oversaw the merger of these two organizations into the Council on Library and Information Resources (CLIR) in 1997 and served as its president until 2003. For six years, while at CLIR, Marcum served as co-dean of the Frye Leadership Institute, a program that prepared librarians, information technologists and faculty for academic leadership positions.

In 2003, Marcum was appointed as associate librarian for Library Services at the Library of Congress. Comprising five directorates and three program offices, Library Services acquires, organizes, provides access to, maintains, secures and preserves the Library collections now totaling more than 147 million items.

Established in 1952, the Dewey medal and citation is given annually to an individual or group for a recent creative professional achievement of high order, particularly those areas of librarianship in which Melvil Dewey (1851-1931) was interested: library management, library training, cataloging and classification and the tools and techniques of librarianship. Presented annually by ALA, the award is sponsored by the Online Computer Library Center (OCLC). ◆

Mary Mazanec Named Acting Director of CRS

Librarian of Congress James H. Billington has appointed Mary B. Mazanec as acting director of the Congressional Research Service (CRS). The appointment of Mazanec, who has served since August 2010 as CRS deputy director, will be effective April 3. She will serve until the Librarian selects a new director in consultation with the Joint Committee on the Library.

Mazanec brings a breadth of experience to CRS in public policy, law and medicine. Before joining CRS, Mazanec enjoyed a noteworthy tenure with the U.S. Department of Health and Human Services (HHS), where she worked from 2002 to 2010. Most recently she served as a deputy assistant secretary and director of the Office of Medicine, Science and Public Health in the Office of the Assistant Secretary for Preparedness and Response.

Mazanec also brings to CRS congressional experience. She was a Robert Wood Johnson Health Policy Fellow, serving as a senior adviser to the Senate Committee on Health, Education, Labor and Pensions, Subcommittee on Public Health. Earlier in her career, she served as a senior policy analyst at the Medicare Payment Advisory Commission (MedPAC). ◆

Abby Brack

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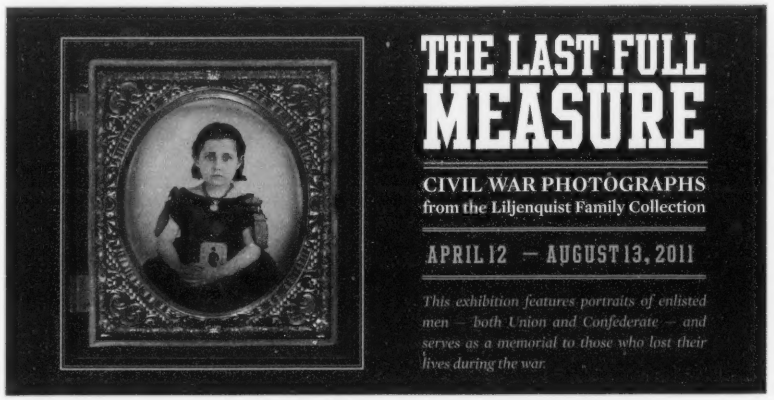
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